

3-D or integrated artwork. Slides illustrating your knowledge of different materials, are good provided they are relevant to the particular project. Consistency is more important and memorable than submitting works in different styles. Likewise numerous slides of very similar pieces are not recommended. If the artwork is 3-D, include different angles. Slide details should be included in your slide set when they illustrate something of importance that cannot be seen in the original artwork slide, i.e. overview image accompanied by a detailed view.

- Avoid placing yourself in the slide to indicate scale. Scale can be indicated in the written slide sheet. Not only does it detract from your art, your image may prejudice the selection committee one way or the other in a “blind” review process.
- Slides should be marked with basic information (see below) and include an indication of the top of the image.
- Many RFO’s/RFP’s require a slide list for submitted slides and include instructions for such a list. If not, include one with basic information about the artwork (title, size, date completed, media). You may also want to include the commission cost, and a brief description of the artwork
- When submitting CD-ROM, DVD or PowerPoint materials, follow the “Call” instructions, or inquire of the commissioning body, as some file sizes, formats and resolution dpi/ppi’s may not be easily shown or are cumbersome to the panel, rendering your submission invalid. Currently there are no digital image standards, yet web-based submission services like the CAFÉ™ site developed by the Western State Arts Federation are beginning to define digital standards for uploading digital images and information.
www.callforentry.org

Selection Process

Panelists

Most public art competitions utilize a selection panel process to select an artist(s) for a project. Selection committees vary considerably from project to project. A good selection committee should be made up of 6-8 individuals (can vary by more or less) and should include a representative of the commissioning agency/project manager, a representative of the site/building/community where the artwork is to be located, a local artist (not eligible for the commission) or public art administrator, at least one outside art/public art expert, an elected official or appropriate municipal employee, other experts in the areas of architecture, landscape architecture, engineering, urban planning, etc. as the project dictates, and any additional members so designated.

Review Process/Criteria

Panelists may review the submitted visual material simultaneously with the written material or visual material may be viewed first. Artists are selected to move forward in the competition based on set criteria, which may vary, but is most often as follows:

- Quality, creativity & strength of past work as indicated by visual materials submitted
- Technical competence demonstrated by past work
- Understanding of the project goals as indicated in the letter of interest
- Relevance of submitted materials to the project
- Aptitude for planning and budgeting as indicated by past project information submitted
- Experience working on public art projects or a demonstrated ability to adapt studio work to meet the project goals as indicated in the letter of interest